

ON STAGE AN EXPERIENCE'S PORTRAIT NUNO LACERDA LOPES

"The project begins with a meeting – the reading of the play: on one side the director, on the other the actors; the master and the carpenter forward. Images, relationships, ideas keep coming from the words- the frameworks - the characters' psychology, the action locations, the fallacies of the text, the author's philosophical attitude, the framing of the space by the written word.

In the beginning, I am becoming more aware of the difference with the studio work. A closer perspective to building and to an interactive dynamic opened up, where the whole is the peculiar result of circumstance, and the moments of fiction and illusion bind themselves into a magic shadow that unites and guides everyone involved.

This peculiar relationship between the program, the architect and the project relies on an indestructible dynamic, a phenomenon of a dialectic whole, in the constant game between action and idea, rule and tension, where daily actions and the insignificant are important and assume the form of a gesture, a feeling that allows us to draw a space that does not exist. The architect was now asked to be an accomplice. To injure this complicity would shatter and impoverish the work's poetry - a work under discussion.

The studio's architectural project guides the action through the drawing, and the latter adapts itself to the data supplied by desire, by the "place", by the analysis, by the context inset, by the constant reference to the disciplinary production and a commitment shall be established where the result, after continuous reflection, seeks to define the relationship of the "living work." Yet, in this scenography's project, it was important to "purge" the space, without making the action elsewhere. It was the theatre and it was for the theatre that the play and the scene unfolded.

The beauty's difficulty was placed on the desire to show the inside, the space that is not seen for the illusion - the magician's sleeve. If the play was about theatre and the Dona Maria II Theatre was being rebuilt, the scenic space would be the space of architecture and it would be pointed as a place within this imaginary and yet factual space.

During the stage's visit, this space had become even cleaner, a horizontal surface, and the plastic sleeved walls protected the scaffolding and the asbestos that was being removed from falling. Plastic bags were piled up, "Asbestos Danger" on the outside label. The Wim Wenders "daily action" suggested the beginning of the action.

The beauty of these imperfect images under construction, like the man in the theatre, was the mirror of irony, of imbalance, of emotional dementia of the character, who would have to superimpose himself on the space.

Minetti (the character, the actor) claimed the fight against the spirit's waste and utilitarianism ... The empty room, full of works, built a text within the text. It was, in reality, the project's descriptive memory with a programme in between.

I realized that the idea of the scenic space is not only part of the text as "place", but also of a "region", a broader one, of a spirit and all the images become legitimate in a work that shapes

the feeling. From a poem's suggestion to the willingness to mislead the spirit into ignorance...I listened the text with fascination. The exaggeration and hate of Minetti's words towards the established, the lack of the artistic object, pointed to a different direction, to a careful reflection and to the creation of a space that only creates spaces for words a place for the simple and truthful language of life. And I was there.

The ocommission was clear: a hotel lobby with an elevator, a common image for any tourist who wanders across Europe.

Clearly and openly, while listening to the rehearsals, we wandered through the field of values and ethical and aesthetic fundamentals, and would gradually abandon the subject of the image. Everything would become abstract – and I decided that we would not have a scenery, nor a hotel, nor a lift. We would only have signs for building consistency with the words; gestures and the building itself were the physical support of the action, for both the actors and the audience. And so we were becoming aware that we should reveal the physical content of the representation space and architecture, i.e., show the truth of the drawn up lie.

The illusion and everything else would be “clear” (and so began the show), open to the construction of other images, those of our daily lives, without a further gesture So far, the concept has been guided by other texts, places and ideas. And the drawing, while distanced from itself, reflected its limited existence and would be fastened to the matter, to the theatre's walls. The set's rounded shape would frame the words' surfaces of the double despair of those who wait and who expect the wait, envisioning it.

Only a revolving door that, similar to life, is the sign of illusion, of escape, of the continuous movement - the entrance and the way out to the same space, - the union between the virtual and the subtle. The stage is a blank page and it should remain like that. It has nothing to do with reality and this characteristic is its only reality.

A place that is mainly neutral on which images should be built, the aforementioned reality should be copied and the reality, in this case, is the room itself: the Theatre.

The scenery was there, it was the space of the Theatre and Acting. Only a curved wall would be removed from the room and put on stage so that we could look at ourselves. Outdoors: the city, the objects – the wood. Indoors: life, clothes - the velvet. And by its movement, the existence of additional spaces in the search to enforce Minetti's stubborn conviction that is now my own: to disturb, to upset ... always.

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